



Dedicated to the Spanish Fort Concert Band, Leslie Stover, Director

The Last Battle

RALPH FORD

INSTRUMENTATION

- | | | |
|--------------------------------|--|--|
| 1 Conductor | 3 2nd B \flat Trumpet | 1 Percussion III (Congas) |
| 3 1st C Flute | 3 3rd B \flat Trumpet | 2 Percussion IV (Cabasa, Beaded Gourd) |
| 3 2nd C Flute | 2 1st Horn in F | |
| 2 Oboe | 2 2nd Horn in F | WORLD PARTS |
| 3 1st B \flat Clarinet | 2 1st Trombone | <i>Available for download from</i> |
| 3 2nd B \flat Clarinet | 2 2nd Trombone | www.alfred.com/worldparts |
| 3 3rd B \flat Clarinet | 2 Baritone | 1st Horn in E \flat |
| 1 E \flat Alto Clarinet | 1 Baritone Treble Clef | 2nd Horn in E \flat |
| 2 B \flat Bass Clarinet | 4 Tuba | 1st Trombone in B \flat Bass Clef |
| 2 Bassoon | 3 Mallet Percussion | 2nd Trombone in B \flat Bass Clef |
| 2 1st E \flat Alto Saxophone | (Xylophone, Marimba, Vibraphone) | 1st Trombone in B \flat Treble Clef |
| 2 2nd E \flat Alto Saxophone | 1 Timpani | 2nd Trombone in B \flat Treble Clef |
| 1 B \flat Tenor Saxophone | 3 Percussion I | Baritone in B \flat Bass Clef |
| 1 E \flat Baritone Saxophone | (Snare Drum, Bass Drum, Hi-Hat Cymbals) | Tuba in E \flat Bass Clef |
| 3 1st B \flat Trumpet | 3 Percussion II | Tuba in E \flat Treble Clef |
| | (Crash Cymbals, Suspended Cymbal, Wind Chimes) | Tuba in B \flat Bass Clef |
| | | Tuba in B \flat Treble Clef |

PROGRAM NOTES

Several factors in the late summer and fall of 1864 affected the decline of the Confederate States of America. The losses of the Confederacy grew with time from that point. Grant's siege on Richmond and Petersburg in Virginia; Sherman's capture of Atlanta and his march through Georgia; Admiral Farragut's victory in Mobile Bay; and the defeat of the army of Tennessee under Hood led to the downfall of the Confederacy in 1865.

Admiral Farragut's success in the Battle of Mobile Bay in August of 1864 led to the capture of Fort Morgan and Fort Gaines at the entrance to the bay. Mobile was considered one of the major targets of the Civil War, but fear of its strong fortifications around the City and a need for troop strength elsewhere delayed advancing on Mobile.

It was not until the spring of 1865 that Gen. Ulysses S. Grant made troops available to Gen. E. R. S. Canby to commence the Mobile Campaign. Their strategy was to attack Mobile from the eastern shore of Mobile Bay, defusing the protective forts of Spanish Fort and Blakely, four miles north, on the east side of the Tensaw River. The next steps toward Mobile were to knock down the marshland batteries of Fort Huger and Fort Tracy and then move across the Tensaw and Mobile rivers into the city. Gen. William Tecumseh Sherman suggested this easterly route in a letter to Canby.

On its western side, three lines of fortifications mounting 300 heavy artillery pieces surrounded Mobile. Water approaches to Mobile were defended by a series of underwater obstructions and island and shore batteries on the east. It was said to be the most heavily fortified city in the Confederacy.

After the disastrous defeat of the Confederate Army of Tennessee in the fall of 1864, a remnant of that army was sent to strengthen the Mobile defenses, increasing its garrison to almost 10,000 troops. Commanding the Confederate District of the Gulf from Mobile was Gen. Dabney H. Maury, like Canby, a West Point graduate.

Both the Union and the Confederate soldiers who fought at Spanish Fort and Blakely were veterans of almost every major battle that took place in the lower Mississippi River Valley. Canby's movement against Mobile was a two-pronged attack. One column was to advance from the lower part of Mobile Bay to invest Spanish Fort. The second column was to progress from Pensacola and center their efforts on Blakely.

Union troops of the first column were assembled by Gen. Canby at Dauphin Island to the west and to Mobile Point on the east of the entrance to Mobile Bay. These forces moved in a 32,000-man column from Fort Gaines by steamboats and over land from Fort Morgan to Fish River in lower Baldwin County and on March 17 moved up the eastern shore of Mobile Bay in a joint movement of land and water. A force of light draft ironclad monitors stood offshore accompanying Canby's column as it moved northward toward the head of Mobile Bay. Both the land and naval columns arrived at the vicinity of Spanish Fort March 27.

Spanish Fort occupied the area north of present-day U.S. Hwy. 31 and west of State Hwy. 225. It had two major artillery fortifications that overlooked the river. On the land side, these two forts were protected by an infantry and light artillery earthwork two miles in length that was incomplete on its northern end. Three thousand five hundred veteran infantry and artillery troops garrisoned Spanish Fort. The area is now a real estate and commercial development.

On arrival at Spanish Fort, Canby's troops began a 13-day siege. By April 8 the incomplete Confederate line was breached and the garrison withdrawn, with the Confederates escaping by riverboats to Mobile. Loss was estimated to be 250 soldiers.

The second column of 13,000 Union soldiers commanded by Gen. Frederick Steele moved out from Pensacola March 20 with instructions to take Fort Blakely from the rear. It moved northward, deceptively, to appear as if heading toward Montgomery Alabama. At the railroad track at Pollard, Alabama, 50 miles north of Pensacola, it turned west toward the Tensaw River and then moved south to invest Blakely. A Union cavalry brigade from the Pensacola column overran an outpost of Confederate infantry at Blakely the afternoon of April 1. The next day, April 2, heavy skirmishing commenced as the Union infantry and light artillery moved into position opposite the Blakely fortifications.

Fort Blakely was a formidable entrenchment built of nine connected earthen artillery redoubts mounting 41 artillery pieces. It was protected by several ironclad vessels of the Confederate Navy.

After Spanish Fort fell April 8, the Union troops attacked simultaneously the three miles of Blakely breastwork at 5:30 p.m. April 9, 1865. The strength of the 16,000 Union soldiers overpowered Blakely's near 4,000 contingent. From Blakely, overall some 3,400 soldiers were taken as prisoners of war to Ship Island, 250 died in battle, and some 200 escaped via the waterways.

The fall of Fort Blakely signaled to Maury in Mobile to begin evacuation of the remaining Confederate troops in the city. April 12, Mobile was declared an open city and the remaining Confederate garrison retreated with the intention of joining the remains of the Army of Tennessee, then in North Carolina. The surrender of the Army of Tennessee to Sherman April 26 prevented that option, and surrender of the Mobile garrison took place May 5, 1865, in Citronelle, Alabama. This small force out of Mobile was the last Confederate army to surrender east of the Mississippi river. The surrender of the Confederate forces in Texas took place later in June of 1865. The May 27, 1865 issue of *Harper's Weekly*, reporting on the Battle of Blakely, stated, "Probably the last charge of this war, it was as gallant as any on record."

It has long been accepted by the news media and general public that the American Civil War ended April 9, 1865, with the surrender of Gen. Robert E. Lee's army of Northern Virginia to Gen. Ulysses S. Grant. Civil War research has shown that the Battle of Blakely was the last major battle of the Civil War, occurring six hours after Lee surrendered at Appomattox.

NOTES TO THE CONDUCTOR

"The Last Battle" is a musical depiction of the final siege of the Civil War at Fort Blakely and Spanish Fort, Alabama. Composed for the concert band, the piece employs the use of dissonant harmonies as well as aleatoric (random) compositional techniques in addition to conventional melodic and harmonic content. The opening tempo should be performed furiously at no less than 160 bpm. The reflective section beginning at measure 74 (marked "mysteriously") features solos for flute, clarinet, and alto saxophone. The piece ends with a powerful concluding statement that must be played with great intensity. I hope you, your students, and your audiences enjoy "The Last Battle."

Ralph Ford

CONDUCTOR

Dedicated to the Spanish Fort Concert Band, Leslie Stover, Director

THE LAST BATTLE

By RALPH FORD

With fury! $\text{♩} = 160-172$

The musical score is arranged in systems for various instruments. The woodwind section includes C Flutes (1 and 2), Oboe, B♭ Clarinets (1 and 2), E♭ Alto Clarinet, B♭ Bass Clarinet, and Bassoon. The saxophone section includes E♭ Alto Saxophones (1 and 2), B♭ Tenor Saxophone, and E♭ Baritone Saxophone. The brass section includes B♭ Trumpets (1, 2, and 3), Horns in F (1 and 2), Trombones (1 and 2), Baritone, and Tuba. The percussion section includes Mallet Percussion (Xylophone, Marimba, Vibraphone), Timpani, Percussion I (Snare Drum, Bass Drum, Hi-Hat Cymbals), Percussion II (Crash Cymbals, Suspended Cymbal, Wind Chimes), Percussion III (Congas), and Percussion IV (Cabasa, Beaded Gourd). The score includes dynamic markings such as *ff*, *fz*, *sim.*, and *mp*, and performance instructions like 'With fury!'. A large red watermark 'Preview Use Requires Purchase' is overlaid diagonally across the score.

This musical score is for a symphony orchestra and percussion ensemble. It includes parts for the following instruments:

- Flutes (Fls.) 1 and 2
- Oboes (Ob.)
- Clarinets (Cls.) 1, 2, and 3
- Alto Clarinet (A. Cl.)
- Bass Clarinet (B. Cl.)
- Bassoon (Bsn.)
- Alto Saxophones (A. Saxes) 1 and 2
- Tenor Saxophone (T. Sax.)
- Baritone Saxophone (Bar. Sax.)
- Trombones (Tpts.) 1, 2, and 3
- Horns (Hns.) 1 and 2
- Trombones (Tbns.) 1 and 2
- Baritone (Bar.)
- Tuba
- Mixed Percussion (Mlt. Perc.)
- Timpani (Timp.)
- Percussion I (Perc. I)
- Percussion II (Perc. II)
- Percussion III (Perc. III)
- Percussion IV (Perc. IV) including Cabasa and Beaded Gourde

The score is written in 4/4 time and features various dynamics such as *sfz*, *ff*, *mf*, *mp*, *fz*, and *fp*. A large red watermark reading "Legal Use Requires Purchase" is overlaid on the score.

Conductor - 3

18 Tempo I

Fls. 1, 2

Ob.

Cls. 1, 2, 3

A. Cl.

B. Cl.

Bsn.

A. Saxes 1, 2

T. Sax.

Bar. Sax.

Tpts. 1, 2, 3

Hns. 1, 2

Tbns. 1, 2

Bar. Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

to Marimba Mrb

H.H.

ch

sim. rit. sfz mp

Cue: B. Cl.

18 Tempo I

This musical score is for a conductor, spanning measures 19 to 24. It includes parts for various instruments:

- Fls. (Flutes):** Two staves, both containing rests.
- Ob. (Oboe):** One staff, containing rests.
- Cls. (Clarinets):** Three staves (1, 2, 3), all containing rests.
- A. Cl. (Alto Clarinet):** One staff with a melodic line.
- B. Cl. (Bass Clarinet):** One staff with a melodic line.
- Bsn. (Bassoon):** One staff with a melodic line.
- A. Saxes (Alto Saxophones):** Two staves, both containing rests.
- T. Sax. (Tenor Saxophone):** One staff with a melodic line.
- Bar. Sax. (Baritone Saxophone):** One staff with a melodic line.
- Tpts. (Trumpets):** Three staves (1, 2, 3), all containing rests.
- Hns. (Horns):** Two staves (1, 2), both containing rests.
- Tbns. (Trombones):** Two staves (1, 2), both containing rests.
- Bar. Tuba (Baritone Tuba):** One staff with a melodic line.
- Mlt. Perc. (Multiple Percussion):** One staff with a rhythmic pattern.
- Timp. (Timpani):** One staff with a rhythmic pattern.
- Perc. I, II, III, IV (Percussion I-IV):** Four staves with rhythmic patterns.

The score includes dynamic markings such as *sim.* (sforzando) and a large red watermark reading "Preview Only! Legal Use Requires Purchase".

Fls. 1
Fls. 2
Ob.

Clas. 1
Clas. 2
Clas. 3

A. Cl.
B. Cl.
Bsn.

A. Saxs. 1
A. Saxs. 2
T. Sax.
Bar. Sax.

Tpts. 1
Tpts. 2
Tpts. 3
Hns. 1
Hns. 2

Tbns. 1
Tbns. 2
Bar.
Tuba

Mlt. Perc.
Timp.
Perc. I
Perc. II
Perc. III
Perc. IV

start trill slowly then accel.

Conductor - 6

34

1
Fls.
2
Ob.

start trill slowly then accel.

mf

1
Cls.
2
3
A. Cl.
B. Cl.
Bsn.

fz

mf

1
A. Saxes
2
T. Sax.
Bar. Sax.

Cue: Cl. 2

Cue: Cl. 3

34

1
Tpts.
2
3
Hns.
2

fz

1
Tbns.
2
Bar.
Tuba

fz

Mlt. Perc.
Timp.
Perc. I
Perc. II
Perc. III
Perc. IV

mf

pp

mf

Fls.

Ob.

Cl. 1

Cl. 2

Cl. 3

A. Cl.

B. Cl.

Bsn.

A. Saxes

2

T. Sax.

Bar. Sax.

1

Tpts.

2

3

Hns.

2

Tbns.

2

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Play

Open

Open

Open

to Xyl.

pp

f

This musical score is for a conductor, spanning measures 43 to 47. It includes parts for the following instruments:

- Flutes (Fls.) 1 and 2
- Oboe (Ob.)
- Clarinets (Cls.) 1, 2, and 3
- Alto Clarinet (A. Cl.)
- Bass Clarinet (B. Cl.)
- Bassoon (Bsn.)
- Alto Saxophones (A. Saxes) 1 and 2
- Tenor Saxophone (T. Sax.)
- Baritone Saxophone (Bar. Sax.)
- Trumpets (Tpts.) 1, 2, and 3
- Horns (Hns.) 1 and 2
- Trombones (Tbns.) 1 and 2
- Baritone (Bar.)
- Tuba
- Mixed Percussion (Mlt. Perc.)
- Timpani (Timp.)
- Percussion I (Perc. I)
- Percussion II (Perc. II)
- Percussion III (Perc. III)
- Percussion IV (Perc. IV)

Key musical markings include accents (>), staccato (stacc.), and dynamic markings such as *f* (forte) and *sf* (sforzando). A xylophone part (Xyl.) is also present, starting in measure 46. A large red watermark reading "Preview Requires Purchase" is overlaid diagonally across the score.

This page contains the musical score for measures 48 through 53. The instruments listed on the left are:
Fls. (Flutes)
Ob. (Oboes)
Cls. (Clarinets)
A. Cl. (Alto Clarinet)
B. Cl. (Bass Clarinet)
Bsn. (Bassoon)
A. Sax. (Alto Saxophone)
T. Sax. (Tenor Saxophone)
Bar. Sax. (Baritone Saxophone)
Tpts. (Trumpets)
Hns. (Horns)
Tbns. (Trombones)
Bar. Tuba (Baritone/Tuba)
Mlt. Perc. (Mallet Percussion)
Timp. (Timpani)
Perc. I, II, III, IV (Percussion)
Mrb. (Maracas)
Ch. (Chimes)
A large red watermark 'Preview - Requies Purification' is overlaid diagonally across the score.

This page contains the musical score for the conductor, covering measures 54 through 59. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section includes Flutes (Fls.), Oboe (Ob.), Clarinets (Cls.), Alto Clarinet (A. Cl.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.). The saxophone section includes Alto Saxophones (A. Saxes), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bar. Sax.). The brass section includes Trumpets (Tpts.), Horns (Hns.), Trombones (Tbns.), Baritone (Bar.), and Tuba. The percussion section includes Mallet Percussion (Mlt. Perc.), Timpani (Timp.), and four different types of Percussion (Perc. I, II, III, IV). The score features various musical notations such as notes, rests, dynamics (e.g., *mf*, *sim.*), and articulation marks. A large red watermark is overlaid diagonally across the page.

This page contains a musical score for a conductor, spanning measures 60 to 65. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The woodwind section includes Flutes (1 and 2), Oboe, Clarinets (1, 2, and 3), Alto Clarinet, Bass Clarinet, Bassoon, Alto Saxophones (1 and 2), Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpets (1, 2, and 3), Horns (1 and 2), Trombones (1 and 2), Baritone, and Tuba. The percussion section includes Mallet Percussion, Timpani, and four different types of Percussion (I, II, III, and IV). The score features various dynamics such as *mf* (mezzo-forte), *sfz* (sforzando), and *pp* (pianissimo). A large red watermark reading "Preview Requires Purchase" is overlaid diagonally across the entire page.

Fls.
1
2
f *stacc.*

Ob.
1
2
f *stacc.*

Cls.
1
2
3
f *stacc.*
random, as fast as possible

A. Cl.
f

B. Cl.
f

Bsn.
f

A. Saxes
1
2
sfz
random, as fast as possible

T. Sax.
Play

Bar. Sax.
f

Tpts.
1
2
3
sfz

Hns.
1
2
sfz

Tbns.
1
2
sfz

Bar.
sfz

Tuba
sfz

Mlt. Perc.
Xyl.
f

Timp.
f

Perc. I
f

Perc. II
f

Perc. III
sfz

Perc. IV
f

74 Mysteriously $\text{♩} = 72$

Fls. 1 2

Ob.

Cls. 1 2 3

A. Cl.

B. Cl.

Bsn.

A. Saxes 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

BDM03029C

molto rit.

mp

Solo "bluesy"

p

Solo

mp 3

pedal ad lib. (slowly)

Wind Ch. (ad lib)

72 73 74 75 76 77

Solo

82 Tempo I

Fls. 1 *mp* 3 *pp*

Ob.

Cls. 1 *pp* **tutti** *p*

2 *p*

3 *p*

A. Cl. *p*

B. Cl. *pp*

Bsn. *pp*

A. Saxes 1 *pp*

2 *pp*

T. Sax.

Bar. Sax.

82 Tempo I

Tpts. 1

2

3

Hns. 1

2

Tbns. 1

2

Bar.

Tuba *pp*

Mlt. Perc.

Timp. *pp* *pedal ad lib. (slowly)* *ppp*

Perc. I

Perc. II *Susp. Cym. w/metal scraper*

Perc. III

Perc. IV *p*

Fls. 1, 2

Ob.

Cls. 1, 2, 3

A. Cl.

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

Bar. Sax.

Tpts. 1, 2, 3

Hns. 1, 2

Tbns. 1, 2

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

tutti

p

mp

Cue: Hn. 1

Cue: Hn. 2

p

Mrb.

84 85 86 87 88 89

tutti div.

Fls. 1, 2

Ob.

Cls. 1, 2, 3

A. Cl.

B. Cl.

Bsn.

A. Saxes 1, 2

T. Sax.

Bar. Sax. Cue: B. Cl.

Tpts. 1, 2, 3

Hns. 1, 2

Tbns. 1, 2

Bar.

Tuba

Mlt. Perc. Vibes

Timp. Mrb.

Perc. I

Perc. II

Perc. III

Perc. IV

mp, mf, mpf

Play Cue: Hn. 1

This page of a musical score, labeled 'Conductor - 18', contains staves for various instruments. The woodwind section includes Flutes (Fls.), Oboes (Ob.), Clarinets (Cls.), Alto Clarinet (A. Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Alto Saxophones (A. Saxes), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bar. Sax.). The brass section includes Trumpets (Tpts.), Horns (Hns.), Trombones (Tbns.), Baritone (Bar.), and Tuba. The percussion section includes Milt. Perc., Timp., Perc. I, Perc. II, Perc. III, and Perc. IV. The score features dynamic markings such as *mf*, *fz*, *sim.*, and *pp*, and performance instructions like 'St. mute'. A large red watermark 'Legal Use Requires Purchase' is overlaid on the score.

106

106

Fis. 1 *mf*

Fis. 2 *mf*

Ob. *mf*

Cls. 1 *mf*

Cls. 2 *mf*

Cls. 3 *mf*

A. Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

A. Saxes 1 *mf*

A. Saxes 2 *mf*

T. Sax. *mf*

Bar. Sax. *mf*

106

106

Tpts. 1 *fz* Open *mf*

Tpts. 2 *fz* Open *mf*

Tpts. 3 *fz* Open *mf*

Hns. 1 *mf*

Hns. 2 *mf*

Tbns. 1 *fz* Open *mf*

Tbns. 2 *fz* Open *mf*

Bar. *fz*

Tuba *fz*

Mlt. Perc. *fz*

Timp. *fz*

Perc. I *fz*

Perc. II *mf*

Perc. III *mf*

Perc. IV *mf*

114

Fls. 1 *sfz* *f* *stacc.*

Fls. 2 *sfz* *f* *stacc.*

Ob. *sfz* *f* *stacc.*

Cls. 1 *sfz* *f* *stacc.*

Cls. 2 *sfz* *f* *stacc.*

Cls. 3 *sfz* *f* *stacc.*

A. Cl. *sfz* *f* *stacc.*

B. Cl. *sfz* *f* *stacc.*

Bsn. *sfz* *f* *stacc.*

A. Saxes 1 *sfz* *f* *stacc.*

A. Saxes 2 *sfz* *f* *stacc.*

T. Sax. *sfz* *f* *stacc.*

Bar. Sax. *sfz* *f* *stacc.*

Tpts. 1 *sfz* *f* *stacc.*

Tpts. 2 *sfz* *f* *stacc.*

Tpts. 3 *sfz* *f* *stacc.*

Hns. 1 *sfz* *f* *stacc.*

Hns. 2 *sfz* *f* *stacc.*

Tbns. 1 *sfz* *f* *stacc.*

Tbns. 2 *sfz* *f* *stacc.*

Bar. Tuba *sfz* *f* *stacc.*

Mlt. Perc. *sfz* *f* *stacc.*

Timp. *sfz* *f* *stacc.*

Perc. I *sfz* *f* *stacc.*

Perc. II *mf* *pp* *f*

Perc. III *sfz* *f* *stacc.*

Perc. IV *sfz* *f* *stacc.*

add Xyl. -Mrb.

112 113 114 115 116



118

1 Fls.
2 Fls.
Ob.
1 Cls.
2 Cls.
3 Cls.
A. Cl.
B. Cl.
Bsn.
1 A. Sax.
2 A. Sax.
T. Sax.
Bar. Sax.
1 Tpts.
2 Tpts.
3 Tpts.
1 Hns.
2 Hns.
1 Tbns.
2 Tbns.
Bar. Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II
Perc. III
Perc. IV

118

119

120

121

Tempo I

Fls. 1, 2

Ob. 1, 2

Cls. 1, 2, 3

A. Cl.

B. Cl.

Bsn.

A. Saxes 1, 2

T. Sax.

Bar. Sax.

Tpts. 1, 2, 3

Hns. 1, 2

Tbns. 1, 2

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Tempo I

molto rit.

sfz

ff

Tempo I

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